

UNIVERSITY OF SARAJEVO
ACADEMY OF MUSIC IN SARAJEVO

THIRD CYCLE STUDIES

According to Article 54 Paragraph 1 Item c) and Article 126 item f) of Higher Education Law (“Official Gazette of the Sarajevo Canton No. 43/08”), Articles 4 and 5 of Rules of Third Cycle Studies at the University of Sarajevo, Decision No. 02-38-1163/09 of the Educational and Artistic Faculty Council of the Academy of Music on establishing a Proposal¹ to organise Third Cycle Studies from 11 May 2009, and Decision on consent with the Proposal No. 01-38-1598/10 passed by the University of Sarajevo Senate on 2 June 2010, the Academy of Music in Sarajevo is hereby launching the Third Cycle Studies.

¹ The activity of the work group and of other bodies of the Academy took the following sequence in preparation of this Proposal: **Decision to launch the initiative and to form a work group:** Teaching and Artistic Faculty Board, 16 December 2009; **First session:** Work group, 23 December 2009; **Second session:** Departments, 1–15 January 2010; **Third session:** Work group, 26 January 2010; **Fourth session:** Teaching and Artistic Faculty Board, 3 February 2010; **Fifth session:** Work group, 10 February 2010; **Sixth session:** Work group and Jeremy Cox, expert for the Third Cycle Studies at the Royal College of Music London, 25–26 February 2010; **Seventh session:** Work group (reduced), 3 March 2010; **Eighth session:** Work group (reduced), 10 March 2010; **Ninth session:** Departments, 15–19 March 2010; **Tenth session:** Work group, 17 March 2010).

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**THIRD CYCLE STUDIES
AT THE ACADEMY OF MUSIC IN SARAJEVO.**

1. INTRODUCTION

1. 1. Initiative to launch the Third Cycle Studies

Organisation of Third Cycle Studies was developed according to the requirements of the Rules of Third Cycle Studies at the University of Sarajevo (hereinafter: the Rules), the AEC documents and previous experiences in organisation of doctoral studies in the Academy's theoretical departments.

According to Art. 5 of the Rules, the initiative to launch Third Cycle Studies should include:

- Study plan for the programme,
- Type and title of the study programme,
- Teaching curricula and syllabi,
- List of all modules with teachers responsible courses and number of ECTS credits,
- Capabilities of organisers (location of the study programme, information on the space and equipment) and a possible number of candidates,
- Name and academic references of the responsible person and of any other persons involved in the realisation of the programme,
- Conditions, the level and type/field of education of candidates who are eligible for enrolling in the study,
- Study costs assessment and admission fees,
- Degree awarded upon the completion of the programme.

Along with these requirements, this Study Plan for Third Cycle Studies at the Academy of Music contains other information, in order to support and justify the initiation of studies in the manner required by the academic community of the Academy of Music and the University of Sarajevo.

1.2. Reasons for the launch of the Third Cycle Studies

The first reason for the launch the Third Cycle Studies at the Academy of Music is the logic of continuation of higher musical studies from the First and the Second Cycle Studies. The First Cycle began at the Academy of Music in the 2005/06 academic year. The Second Cycle started in the 2009/10 academic year. Hence the establishment of the third cycle of the studies would be the normal vertical continuation of the higher musical education at the Academy of Music. **The second** reason is that the Academy of Music already possesses a very good experience in organisation of graduate education (Master and Doctoral Studies) in theoretical departments (Department of Musicology and the Department of Music Theory and Pedagogy). **The third** reason

is that, according to the requirements of the Bologna Process, doctoral studies have already commenced at the majority of European academies, particularly those that are members of the Association of European Conservatories and Academies (AEC). Academy of Music in Sarajevo is a member of this association, and, if it wants to maintain membership in this large family of higher musical education, it should be able to follow the requirements of this association, including the request for launch of the doctoral studies in the field of musical arts.

So far, the Academy of Music has not offered doctoral degree in the fields of musical arts, practical disciplines of performing (playing, singing, conducting) or creative disciplines (composing). However, in respect to the aforementioned reasons and keeping in mind our own experiences from the Master studies and the experiences of music academies which have already launched the Third Cycle Studies, the Academy of Music in Sarajevo will introduce doctoral studies in the fields of musical science and musical art in the 2010/11 academic year, according to the requirements for the higher musical education established by the Bologna Process.

1.3. Capabilities of the Organiser

Courses of the Third Cycle Studies will be organised at the Academy of Music in Sarajevo. In the initial phase of the programme, the Academy will organise doctoral studies in disciplines for which it possesses physical, human, material and other preconditions. This primarily refers to the opening of Third Cycle Studies in theoretical disciplines and in some performing disciplines for which human resources and infrastructural preconditions have been met.

Accordingly, the first generation of doctoral students will be in reduced number, as required by Art. 13 of the Rules.

1.4. Objectives of Third Cycle Studies

The objectives of Third Cycle Studies are (see also subchapter 2.8.):

1. Doctoral studies offer highly educated scientists/musicians the opportunity to attain a deep understanding and progress in the field of musical science/art through research, i.e. analytical and descriptive approach to a musical reality;
2. The study of music / musical research is essentially associated with the main activities of the Academy: education, production, interpretation, science, and in this sense it offers a synthesis of knowledge about music;
3. The study includes possibilities of conceptual, empirical, experimental and scientific research;
4. The Third Cycle is based on the first two cycles: as a continuation of the studies and as a highly specialised scientific/artistic research;
5. The Third Cycle enables the Academy to train and develop their own staff in accordance with the research and human resources priorities.

2. GENERAL INFORMATION

2.1. Types of Third Cycle Studies

Given the specifics of the study, the Academy of Music will organise two types of Third Cycle Studies. One type is doctoral degree in the fields of **musical sciences**, i.e. musicology, which will encompass studies in all its historical, systematic and applied disciplines, then ethnomusicology as separate and independent branch of the musical science with its own specific fields of study of locally and globally present folk music traditions.

A novelty is doctoral degree in the disciplines of **musical art** as practical, creative and research activity.

2.2. Justification of the artistic musical research

Reasoning behind the launch of doctoral studies in practical/creative disciplines is concerned with the definition and distinctions of specific terms: the **research of the art** (art research) and the **research in the art** (artistic research). Research of musical art refers to a historical and systematic scientific research on the phenomena of musical art using same scientific research criteria that apply in all other sciences.

The concept of artistic doctoral studies is based on the view that art generates science. Artistic research is an interaction between the artistic practice (interpretation, composing) and scientific reflection. Disciplinarity of artistic research through an artistic work is unquestionable. Interdisciplinarity of artistic research is clear if a rule is established that an artistic discipline must seek the assistance of a scientific discipline in order to obtain the general character of a research. In fact, both art and science are based on research. The only difference is in the terms: research is the basic method in science, and research in the arts is the artistic activity itself as a particular, specific artistic method. By establishing that, subject-related and methodological differences between art and science are levelled: in terms of subject - music is the field of research for both musical science and the artistic performing-creative disciplines, and in terms of methodology – research is the main method in the musical sciences that sees its counterpart in the artistic activity as the primary method of artistic disciplines.

Research in the arts or the artistic research is an old occurrence, but is also a new phenomenon that requires additional clarification. Artistic work or practical training which is the base of instrumental, vocal and composing courses, is not devoid of research as a basic methodological route from the general science. Research, theory, thinking, they are all just as important methods in music education as is acquisition of technical skills, development of musicality, objectification of musical abilities in practical activities, etc. A highly trained musician aspires to a deep understanding of their performing or composing work. Also, the musician aspires to understand the idea of progress in the arts through new methods and techniques of performing

and composing, but also through exploration of musical details, of composing intentions, of the art of creating and performing, as well as of a general concept or idea related to a particular artistic tradition and/or to ingenious individual musicians. Methodological quest for deeper structural and systematic information about music is an internal drive for a musician that is as strong as the one for interpretation or composing. A performer finds information about music in the musical score as the most primary source for a musical research, and in records of other performers in the form of practice protocols, autobiographical entries, performing studies, etc.

Artistic research is materialised in the artistic event that triggers the artistic experience. Exploration of the complex relationship between the **artistic event** (performing, creating, writing) and the **experience** (reception of an art work, understanding of a written text about music) is carried out through: **protocols** (derived from the original meaning: written research intent in the form of a research project plan; a record of the artistic process; written traces of the artistic process: practicing, composing, performing; written conclusions of art workshops; artistic research policies; research notes on artistic research projects, etc.), **procedures** (derived from the original meaning: a manner of an artistic activity; a process of observation of an artistic activity; a process of artistic creation; assessment of an artistic activity; series of gradual artistic activities and their execution; processuality of an artistic work, etc.) and **effects** (derived from the original meaning: the impact of an artistic work and research; consequences of artistic activities; effectiveness, success and result of an artistic process; strong impressions of an artistic activity; satisfaction of the artists and the audiences with results, etc.). In a word, **artistic protocols** are texts, diagrams, visual presentations, projects, etc. i.e. which are intuitively assumed (hypothetical) structural concepts of events and of experiential possibilities and subsequently verifiable conclusions about an artistic process; **artistic procedures** are active, experiential and rational implementation of a research protocols in the artistic life and the artistic life activities; **artistic effect** is the actual result of a high level artistic activity. In this framework the artistic research of third cycle of studies at the Academy of Music in Sarajevo will be positioned.

Artistic musical research is carried out by the musician, and the modes to conduct a musical research are various - programme preparation, public performance and artistic presentation of a research, writing texts on researches, spoken presentations of a research, etc. Research in music is conceptual and with a general purpose, i.e. it is associated with the research on music (science of music) as well as with disciplinary activities. Disciplines of the musical science provide artists with a general knowledge for their researches, usually primarily based on the artistic knowledge. Musical research is a reflection on a musician's own artistic practice, i.e. the research assumes a high degree of understanding of the relationship between the research as a scientific method and the music practice as an artistic experience. Namely, the artistic research is the intellectual justification of a spiritual reflections of a musician's own musical practice.

For these reasons, it is logical to enable the research in music in all conditions and in all aspects possible according to the capacity of the Academy of Music as an institution for higher musical education.

2.3. Title of the Study

Doctoral Studies in Music. Area: Art. Field: Musical Art. Disciplines: Musicology; Musical Performance and Composing.

2.4. Institution proposing, responsible for and carrying out the Study

Academy of Music, University of Sarajevo

2.5. Duration of the Study

Three academic years, i.e. six semesters.

2.6. ECTS

30 ECTS credits per semester, overall 180 ECTS credits for a three-year study.

2.7. Admission requirements

Candidates for doctoral studies are considered eligible if they have completed Second Cycle Studies, according to the Bologna principles, or Master Studies, according to the pre-Bologna studies regime (Art. 26 of the Rules). More detailed requirements for the Third Cycle Studies are:

- Completed First Cycle Studies degree in the same field. Students from theoretical departments can also apply for subjects other than of their primary study, provided they satisfy other admissions criteria;
- Completed Second Study Cycle degree or completed Master Studies with the general grade point average of at least 8, and in field for which the student is applying average of at least 8.5;
- Successful **artistic practice** (concerts, solo performances, recorded compact discs, positive art reviews, awards, etc.), or **pedagogical-artistic activities** (successful work in the pedagogy of the instrument, conducting educational workshops, published papers on performance pedagogy, artistic activities, etc.), or **scientific activities** in the applicant's field of concentration (published scientific papers, participation in scientific and professional symposia, participation in scientific-research projects, awards and acknowledges in scientific circles, etc.);
- Active proficiency in one and passive proficiency in another main world language;
- Experience in working with institutions of music education, specifically with academies and related artistic/scientific institutions;

- Successfully completed qualifying examination (concert programme / composed works, or admission paper, and oral examination in the form of admission interview);
- Research proposal.

2.8. Academic degree awarded upon the completion of the study

Doctor of Musical Sciences / Doctor of Musical Arts, with an indication of the scientific artistic discipline.

2.9. Knowledge, skills and competences gained by the completion of the studies (studies' outcomes)²

Upon completion of the studies, a doctor of musical sciences and a doctor of musical arts should demonstrate highest scientific achievements in the science of music, or the highest artistic achievements in the musical art, they should possess widest knowledge of musical art and be as highly as possible proficient specialist in their specific scientific or artistic field. Furthermore, a doctor of musical science / musical arts must possess the ability to conduct further independent and team researches, and be able to present their scientific/artistic positions in a clear and a highly professional oral and written form.

The outcomes that a doctor of musical science / art of music acquires upon completion of the study are as follows:

2.9.1. Practical (skill-based) outcomes

2.9.1.1. Scientific/artistic development and skills

- The skills to integrate and demonstrate original scientific/artistic insights in musical science/performing /composing /theorising and teaching,
- The capacity to extend in a significant way our scientific/artistic understanding and to communicate those insights in a fully realised manner,
- The development and realisation of scientific/artistic autonomy.

2.9.1.2. Research skills

- The capacity to frame research proposals pertaining to theoretical, practical or creative issues rigorously, lucidly and in terms of questions to be answered precisely, clearly determined goals of the scientific/artistic discussion/ applying of suitable methodological apparatus and persistent resolving of project assignments,
- The capacity to identify and contextualise currently dynamic issues in the field of scientific/artistic research in the sense of open questions, new topics

² According to the demands of: «Guide to Third Cycle Studies in Higher Music Education», AEC Publications, 2007.

and trends of the musical science/arts,

- The capacity to identify and utilise the relevant literature and/or other resources in connection with one's field,
- The capacity for critical analysis and evaluation of one's own and other's outcomes,
- The capacity to document, analyse and summarise the interim and final outcomes of one's research projects,
- The capacity to use project funding and evaluation systems in the development of one's own work.

2.9.2. Theoretical (knowledge-based) outcomes

- Awareness of, and respect for, standards of excellence in one's own field,
- The capacity to distinguish between valuable and irrelevant inquiry, whether in the theoretical, practical and/or creative spheres,
- Thorough knowledge and understanding of the national and international context of activity and output into which one's scientific/artistic work will be disseminated,
- Awareness of ownership rights of those who might be affected by one's project (e.g. copyright, intellectual property rights, confidential information, ethical questions, etc.),
- Awareness of and capacity to conduct research with a strong sense of responsibility and scientific/artistic vigilance,
- Awareness of relevant methods and techniques of inquiry related to one's field of study.

2.9.3. Generic outcomes

2.9.3.1. Independence

- The capacity to pursue one's own questions and ideas,
- The capacity to comprehend the transferability of one's research capabilities to other fields and to recognize any associated career opportunities,
- The capacity to sustain and deepen one's inquiring, research-oriented approach throughout one's career and, where appropriate, across all aspects of one's work and endeavour.

2.9.3.2. Critical awareness

- The capacity to question the legitimacy of self-serving work or commonplace ideas and conventions in order to devise strategies for revealing one's potential and maximizing one's performance,
- The capacity to recognise and challenge the standards within one's community of researchers, practitioners and creators,

- The capacity to respond with understanding and responsibility to critical considerations from within one's community of researchers, practitioners and creators.

2.9.3.3. **Communication skills**

- The capacity to establish and maintain cooperative relationships with colleagues and students within one's own institution and among the wider scholarly and artistic community,
- The capacity to write/present/perform clearly and appropriately for the target audiences (e.g. research reports, journal articles, presentations, performances or other artistic events intended to have a research output),
- The capacity to assess the effect of one's own behaviour on other team members, artistic collaborators, etc,
- The capacity to improve the public's understanding and/or artistic insight in one's field of study,
- The capacity to affect the scientific/artistic public in order to enhance the overall condition of national musical science/arts.

3. ORGANISATION OF THE THIRD CYCLE STUDIES

3.1. Structure of the Studies

Organisation and structure of the Third Cycle Studies at the Academy of Music is determined by the specific requirements of the Rules of Third Cycle Studies at the University of Sarajevo and by the specifics of the previous studies at the Academy of Music.

The programme is organised as a full-time study with the duration of three years or six semesters. Teaching methods proposed are lectures, seminars, consultations, scientific/artistic-research work. Courses are offered during the first three semesters, the other three semesters are dedicated exclusively for research, dissertation plan, development and defence of the doctoral dissertation.

One part of the total of 180 ECTS credits are obtained in lectures, seminar papers / concert activities and passing tests, and the second part in the preliminary research activities / preparation of the concert program, which, along with the original research / concert programme, result in preparation, signing, developing and defending a doctoral dissertation.

The curriculum consists of the principal subjects of study, obligatory professional courses, optional courses/modules and artistic research project or a doctoral dissertation. The structure of a course/module enables students to gain a broader insight into the issues of scientific/artistic research and help them to prepare and conduct research with a selected topic. The duration of courses can vary from one to several semesters.

The curricula are comprised of:

- Title of the course,
- Type of the course,
- Implementation form,
- Number of ECTS credits,
- Name of the teacher,
- The aim of the course with the expected learning outcomes, skills and competencies,
- Course content,
- Recommended literature,
- Methods of teaching,
- Methods of knowledge assessment and evaluation.

(See Appendix 1 and 2)

3.2. Modalities of implementation of the teaching process

Educational programme at the Third Cycle Studies is organised as follows:

1. During **all six semesters** classes in the principal subject of study are to be attended.

Teaching work in the principal study is related to the selected scientific/artistic area and is organised as a thematic and a problematic programme tied to a specific profile of the scientific/artistic study. The programme in principal subject in art departments is organised in the form of mentoring sessions, with the assistance of a co-mentor for the theoretical aspects of artistic researches, who is primarily obliged to monitor the written part of a research. Teaching in the principal subject can also be organised in cyclic forms, such as lecturing seminars and workshops.

2. During **the first and the second semester** students are required to attend obligatory professional courses.

Obligatory professional courses are given in the subjects that provide necessary knowledge and information about science/art's aspects that would become beneficial for the principal study and for further independent research work. This type of teaching is organised in a form of cyclic lectures.

3. The **second, third and fourth semester** foresee attending optional courses. Optional courses are organised as scientific/artistic workshops related to specific aspects of scientific/artistic research that will also be beneficial for general knowledge and for the independent student's research. Study programme of an optional course consists of group work (at least once without divisions or several times during a semester) in a form of courses **for studies of scientific/artistic musical practice (IN/UMP)**. IN/UMP take the form of meetings of doctoral studies students, mentors and professors and are an opportunity to discuss in an organised manner other the scientific/artistic research project problems related to the doctoral thesis or to discuss other nominated/selected topics. At the IN/UMP meetings, experiences and information are exchanged, and the specific research questions within the scientific/artistic context are discussed. Students are required to write a brief report (approximately 600 words) on the program they are preparing within their work in the principal studies or as a freely chosen subject in accordance with the topic of the meeting, and present their own research protocol of the scientific work/practicing/composing on selected topics / concert programme / compositional forms. In this course, students from all theoretical/artistic departments participate in order to encourage interdisciplinary approach to music from the aspect of science / performing and composing. Once in semester, in accordance to the possibilities, visiting researchers and artists are hired to teach in these courses, and lead a discussion on the scientific/artistic research. (The involvement of visiting professors is determined by the Faculty Council, based on a proposal from the Third Cycle Study Council). The course includes discussions of the tasks for the students in the subsequent phases of the study;

4. During **all six semesters** the student conducts an independent artistic project, in the following way:

a) During the first three semesters through the phase of preparation and approval of the project. This phase is related to conceptual design of a desired research, for

teaching in the principal subject and for co-mentored work. In the first two semesters, the mentor, the co-mentor and the researcher submit a report on research activities carried out so far. At the end of the third semester, the student undergoes an assessment of the research after which the scientific/artistic project is approved;

b) The second three semesters through the phase of realisation of the project. This phase is related solely to individual student's research controlled by the mentor and the co-mentor in the principal subject. At the end of the sixth semester, the student defends the scientific/artistic project as determined by the Rules of Third Cycle Studies at the University of Sarajevo.

3.3. Curricula

Curriculum of the principal subject and of co-mentoring work in the artistic departments is designed by a mentor/co-mentor individually or by a group of mentors/ co-mentors together, depending on a scientific/artistic field and a topic that a student intends to explore. Curriculum of the principal subject is tied to the area/topic of the research.

Curricula of obligatory professional courses are designed by subject teachers.

Curricula of optional courses are designed by the mentor/co-mentor or the group of mentors. Curricula of optional courses are linked to the scientific/artistic research project.

Scientific/artistic field, and a topic of the dissertation/artistic research project, is proposed by the student with the approval from a potential mentor.

Research field/topic and courses curricula are finally formed and approved by the Third Cycle Studies Council, following the completion of the admission test.

3.4. Forms and methods of knowledge assessment and evaluation

At all research stages it is obligatory to organise a public presentation of the research. Concert/composing program and doctoral dissertation must be of a high profile, and the research topic of the written paper in the artistic departments needs to be related to the concert/composing programme.

Written paper in the artistic departments must verify the candidate's ability to use and understand the essence of artistic research and to provide theoretical, analytical and critical interpretation of the selected and approved concert programme/composition works or of a freely chosen topic. Written paper in the artistic departments should be at least 60 pages of text long (24,000 words).

Doctoral dissertation must be an original scientific work with all methodological apparatus required by scientific research. Doctoral dissertation in theoretical departments should be at least 120 pages long (48,000 words).

Submission and defence of a doctoral dissertation is carried out under the Third Cycle Studies Rules at the University of Sarajevo (Art. 34 and ff).

Evaluation of a student's work is carried out at the end of each of the first three semesters in core subjects and in scientific/artistic projects. The evaluation is carried out by the mentor/co-mentor in the first two semesters, and an examining committee at the end of the third semester. The evaluation is expressed in scoring, grading and number of ECTS credits. Evaluation is carried out in accordance with the Rules of Studying at the Third Cycle Studies at the University of Sarajevo.

Evaluation in the principal subject and optional professional subjects is carried out upon the completion of the courses. The evaluation is performed by the subject teacher.

3.5. Enrolment in the consequent year of the studies

Enrolment in the consequent year of the studies is carried out in accordance with the Higher Education Law of the Sarajevo Canton, the University Statutes and Rules of Studying for the Third Cycle Studies at the University of Sarajevo.

3.6. Responsible teachers for the Third Cycle Studies

The responsible teachers for the Third Cycle Studies are all teachers participating in the teaching process in theoretical and artistic fields. Participants in the programme are: in the theoretical departments - full and associate professors, and, in the artistic departments - full professors for the artistic part of the project and full or associate professors for the written part of the project. Responsible teachers can also be Emeritus Professors and academics, as well as teachers who are not originally from the Academy of Music, but are involved in the teaching process.

List of responsible teachers for the Third Cycle Studies, see in **Appendix 3**.

3.7. Council of the Third Cycle Studies

The Council of the Third Cycle Studies is consisted of the responsible teachers of the Third Cycle Studies of the Academy.

The Council of the Third Cycle Studies is formed and operates under the Rules of Studying of the Third Cycle Studies at the University of Sarajevo.

3.8. Study costs assessment

See **Appendix 4**

4. CURRICULA

See in **Appendix 1 and 2**

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APPENDIX 1:
CURRICULA

KNOWLEDGE ASSESEMENT FORMS

ARTISTIC DEPARTMENTS	Year 1		Year 2		Year 3	
	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6
Courses	Hour/ECTS					
Principal study subject	2/5	Mentor's report 2/5	2/5	2/5	2/5	2/5
	2/5	Co-mentor's report 2/5	2/5	2/5	2/5	2/5
Co-mentored work	2/5	Evaluation 2/5	2/5	Evaluation 2/5	2/5	2/5
	2/5	Evaluation 2/5	2/5	Evaluation 2/5	2/5	2/5
Obligatory courses	2/5	Evaluation 2/5	2/5	Evaluation 2/5	2/5	2/5
	2/5	Evaluation 2/5	2/5	Evaluation 2/5	2/5	2/5
Optional courses	2/5	Evaluation 4/10	6/15	6/15	8/20	8/20
	2/5	Researcher's report 2/5	6/15	6/15	8/20	8/20
Artistic research project	Phase of the project preparation and approval					
Total	12 / 30	12 / 30	12 / 30	12 / 30	12 / 30	12 / 30
	Phase of the project realisation					
	FINAL EXAMINATION					

KNOWLEDGE ASSESSMENT FORMS

	Year 1		Year 2		Year 3	
	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6
Courses	Sat/ECTS					
Principal study subject	4/10	Mentor's report 4/10	Mentor's report 4/10	2/5	2/5	2/5
Obligatory courses	2/5	Evaluation	Evaluation	2/5	Evaluation	2/5
	2/5	Evaluation	Evaluation	2/5		
	2/5	Evaluation	Evaluation	2/5		
Optional courses	2/5	4/10	6/15	8/20	10/25	10/25
Dissertation	2/5	Researcher's report 4/10	Researcher's report 4/10	Evaluation and project approval		
	Phase of the project preparation and approval					
Total	12 / 30	12 / 30	12 / 30	12 / 30	12 / 30	12 / 30
	Phase of the project realisation					
	FINAL EXAMINATION					

APPENDIX 2

SYLLABI

PRINCIPAL STUDY COURSE

Course title	Instrument/Vocal Performance/Conducting/ Composition; Ethnomusicology/Musicology/Music Theory/Music Pedagogy; Co-mentoring for artistic departments
Responsible teachers	All full professors in artistic departments; all full and associate professors in theoretical departments
General remarks	Syllabus for each course is designed after the admission examination, individually for each student, in relation with the area/topic of the scientific/artistic research. Syllabus is designed by a mentor and a co-mentor in artistic departments and a mentor in theoretical departments, and is approved by the Third Cycle Study Council.

1. Course specification

Course code: MADOC1 (2,3,4,5,6,7,8)

Number of ECTS: 10

Course status: Primary study subject

Original department of the course: All artistic departments; All theoretical departments

Requirements for entry to the final examination: attendance of classes, active participation in discussions, submission of the report after each semester, evaluation and approval of the topic after the third semester, all examinations from the obligatory courses and IN/UMP passes.

Foreseen number of hours: 4

Individual student's work: see artistic research project/dissertation.

2. Course objectives

Deep understanding and progress in the field of musical science/arts through research, i.e. analytic, descriptive and creative approach to musical reality.

3. Expected outcomes

See chapter 2.8. of the Study Plan

4. Course content

Teaching content in the primary study is associated with the scientific/artistic research with the aim of development of student's individual abilities to identify a scientific/

artistic problem and resolve it through scientific/artistic work. The motivator of the course content is the student and student's scientific/artistic research. The content is designed by mentor/co-mentor for artistic courses and mentor for theoretical courses following the input from the student. Smaller part of the teaching work can be designed as presenting scientific/artistic knowledge, technical skills etc. The course content is organised as a thematic and problematic programme related to a specific profile of a scientific/artistic study, and is conducted through smaller-scale scientific/artistic projects associated with the principal study topic.

5. Teaching methods

Teaching in the primary subject in artistic departments is organised in the form of individual mentor's lectures with the assistance of a co-mentor for theoretical aspects of the artistic research, who is primarily responsible to guide the written form of the research. Teaching in the principal study subject in theoretical departments is to be organised in a form of individual and group lectures with the content related to the research projects. Principal study teaching can also be organised in a cyclic form of teaching seminars and workshops.

6. Knowledge assessment methods

Public presentation of projects through reports (concerts, in writing, orally, etc.) at the end of the first two semesters. At the end of the third semester, the report is in a form of evaluation, which is related to co-mentored work and for approval of the artistic-research project. Reports are evaluated through scores, grades and credits.

7. Literature

It is associated with each course separately and is determined by the Council of the Third Cycle Studies, following suggestions of the mentor and the co-mentor.

OBLIGATORY PROFESSIONAL COURSES

Course title	Methodology of Scientific/Artistic Research
Responsible teachers	Prof. Ivan Čavlović, PhD

1. Course specification

Course code: MADOC9

Number of ECTS: 5

Course status: Obligatory professional course

Original department of the course: Department for Musicology and Ethnomusicology

Requirements for entry to the final examination: attendance of classes, active participation in discussions, preparation of a seminar paper in the form of project of a desired research.

Foreseen number of hours: 30 hours per semester

Individual student's work: 30 hours per semester.

2. Course objectives

Resolving methodological tasks and problems of scientific/artistic research.

3. Expected outcomes

See chapter 2.8. of the Study Plan

4. Course content

Subject of musical science/art (2). The relations between musicology, music theory, music pedagogy, performance in general and creation (2). Scientific methods/techniques and subject of musical science/art (4). Musical event and experience as research subjects in the music science/art (4). Scientific/artistic protocols, procedures and effects (4). Scientific research and artistic exploration – common outcomes and differences (4). Artistic technique and research (4). Application of methodological knowledge in the field of music theory and musical art. (2). Instructions for scientific/artistic research projects (4).

5. Teaching methods

Cycles of teaching and individual and group consultations.

6. Knowledge assessment methods

Production and presentation of a research/artistic project proposal. Reports are evaluated through scores, grades and credits.

7. Literature

Čavlović, Ivan, *Uvod u muzikologiju i metodologija naučno-istraživačkog rada*, Sarajevo: Muzička akademija, 2004. (Further references are to be taken from the aforementioned book.)

Course title	Techniques of Writing Texts on Music
Responsible teachers	Prof. Ivan Čavlović, PhD

1. Course specification

Course code: MADOC10

Number of ECTS: 5

Course status: Obligatory professional course

Original department of the course: Department for Musicology and Ethnomusicology

Requirements for entry to the final examination: attendance of classes, active participation in discussions, writing shorter and longer texts about music.

Foreseen number of hours: 30 hours per semester

Individual student's work: 30 hours per semester.

2. Course objectives

Introduction to basic theoretical fundamentals of writing about music and adopting the techniques of writing texts of different characters and size. Successful public presentation of texts on music.

3. Expected outcomes

See chapter 2.8. of the Study Plan

4. Course content

Music publicism (2). General and specific areas of music publicism (2). Musical text / text on music as a subject of artistic/scientific interest (2). Musical life / musical practice as a subject of musical texts (2). Professional and scientific article on music (2). Types of articles on music (2). Form and format of texts on music: music criticism (2), music essay (4), professional text (4), project idea (4), scientific text (4).

5. Teaching methods

Cycles of lectures, discussions, practical work, individual and group consultations.

6. Knowledge assessment methods

Preparation and presentation of one kind of text on music and of project for the desired scientific/artistic research within the framework of course - Methodology of Scientific/Artistic research, the primary study and the research project.

7. Literature

Čavlović, Ivan, *Uvod u muzikologiju i metodologija naučno-istraživačkog rada*, Sarajevo: Muzička akademija, 2004. Izabrana djela iz Literature u navedenoj knjizi; Derrida, Jacques, *Pisanje i razlike*, Sarajevo/Zagreb, 2007; Eko, Umberto, *Kako se piše diplomski rad* (s italijanskog prevela Mirjana Đukić-Vlahović), Beograd: Narodna knjiga/Alfa, 2000; Kuba, Li-Koking, Džon, *Metodologija izrade naučnog teksta. Kako se piše u društvenim naukama*, (prijevod s engleskog: Mirjana Kuljak), Podgorica: CID, 2003; Radice, Mark A, *Irvin's Writing about Music*, Portland: Amadeus Press, 1999;

Course title	Analysis and Critical Interpretation
Responsible teacher	Prof. Ivan Čavlović, PhD

1. Course specification

Course code: MADOC11

Number of ECTS: 5

Course status: Obligatory professional course

Original department of the course: Department for Music Theory and Pedagogy

Requirements for entry to the final examination: attendance of classes, active participation in discussions, writing short analysis of a musical work.

Foreseen number of hours: 30

Individual student's work: 30

2. Course objectives

Mastering analytical methods through analysis of musical scores, written text, critical interpretation of analytical data and verbalisation of the obtained analytical results.

3. Expected outcomes

See chapter 2.8. of the Study Plan

4. Course content

Analysis as a general scientific method (2). Analysis and musicology (2). Analysis and theory of music (2). Analytical methods: historical aspects (2). Analytical methods: critical aspects (2). Analytical methods: interpretative-creative aspects (2). Analysis of musical / written work: technical level (4), verbalisation of analytical data (4), critical interpretation of analytical data (4). Analysis of selected musical / written work and application of knowledge about methods of analysis and critical interpretation (6).

5. Teaching methods

Cycles of lectures, practical analytical work, analytic discussion, individual and group consultations.

6. Knowledge assessment methods

Preparation and presentation of at least one analysis of a selected musical/written work.

7. Literature

Adorno, Theodor W, "Problemi muzičke analize", in: *Zvuk* (translation into Croatian: dr. Nikša Gligo), 1989, 3: 29-40; Čavlović, Ivan, *Muzički oblici*, Univerzitet u Sarajevu, 1999; Dahlhaus, Carl, *Analyse und Werturteil*, Mainz, 1970; Despić, Dejan, *Muzički stilovi*, Srpsko Sarajevo: Zavod za udžbenike, 2004; Eggebrecht, Hans H., "Zur Methode der musikalischen Analyse," in: *Sinn und Gehalt. Aufsätze zur Theorie und Aestetik der Musik*, Wilhelmshaven, 1979: 4-42 (translation into Croatian: dr. Nikša Gligo, in: *Muzika*, III/4(12), 1999: 25–45); Gadamer, Hans Georg, *Istina i metoda*, (translation into Bosnian: Kasim Prohić), Sarajevo: Veselin Masleša, 1978; Leichtentritt, Hugo, *Musikalische Formenlehre*, 1952; Novak, Jelena, *Divlja analiza. Formalistička, strukturalistička, poststrukturalistička razmatranja muzike*, Beograd: SKC, 2004; Peričić, V, Skovran, D, *Nauka o muzičkim oblicima*, Beograd: Univerzitet umetnosti u Beogradu, 1966; Popović, Berislav, *Muzička forma ili smisao u muzici*, Beograd: Clio, 1998. Stefanija, Leon, *Metode analize glazbe*, Zagreb: HMD, 2008.

Course title	Contemporary Theories on Music
Responsible teacher	Academician Nikša Gligo

1. Course specification

Course code: MADOC12

Number of ECTS: 5

Course status: Obligatory professional course

Original department of the course: Department for Musicology and Ethnomusicology

Requirements for entry to the final examination: attendance of classes, active participation in discussions, preparation of a seminar paper.

Foreseen number of hours: 30

Individual student's work: 30

2. Course objectives

Introduction and adoption of knowledge on the theories of the 20th and the 21st century music.

3. Expected outcomes

See chapter 2.8. of the Study Plan

4. Course content

Music and theory (4). Theory of music as a basic and general knowledge about music (4). Overview of theories on music: phenomenological, structuralist, semiotic-semiological, aesthetic-philosophical, the New American Musicology, poststructuralist, special ethnomusicological theoretical views, pedagogic-musical theoretical reviews, composers' music theories, theories of musical performance (22).

5. Instruction methods

Cycles of lectures, essay analysis of selected literature, discussion, individual and group consultations.

6. Knowledge assessment methods

Presentation of one of contemporary music theories in writing.

7. Literature

Berg, Alban, *Glaube, Hoffnung und Liebe*, Leipzig: Reclam, 1981; Boulez, Pierre, *Penser la musique aujourd'hui*, Paris: Gonthier, 1963; Boulez, Pierre, *Relevés d'apprenti*, Paris: 1966; Brauner, Rudolph Franz, *Musiktheorie im 20. Jahrhundert*, Wien: Prugg Verlag, 1976; Dahlhaus, Carl, *Schönberg und andere*, Mainz: Schott, 1976; Gligo, Nikša, *Problemi Nove glazbe 20. stoljeća*, Zagreb: MIC KDZ, 1987; Messiaen, Olivier, *Technique de mon langage musicale*, Paris: Leduc, 1944; Schönberg, Arnold, *Style and Idea*, London: Faber, 1975; Stephan, Rudolf, *Vom musikalischen Denken*, Mainz: Schott, 1985; Stockhausen, Karlheinz, *Texte zu eigenen Werken, zur Kunst Anderer, Aktuelles*, Bd. 2, Köln: DuMont, 1964; Stockhausen, Karlheinz, *Texte zur elektronischen und instrumentalen Musik*, Bd. 1, Köln: DuMont, 1963; Stockhausen, Karlheinz, *Texte zur Musik 1063-1970*, Bd. 3, Köln: DuMont, 1971; Webern, Anton, *Der Weg zur neuen Musik*, Wien: Universal Edition, 1960.

References cited are for the area of composers' music theories. The lecturer should indicate the literature for other areas.

OPTIONAL COURSES

Course title	Explorations of Scientific/Artistic Musical Practice (IN/UMP) 1, 2, 3
Responsible teacher	To be proposed by the Third Cycle Study Council
Note	Courses are obligatory optional

1. Course specification

Course code: MADOC13 (14,15)

Number of ECTS: 5

Course status: Optional course

Original department of the course: All departments

Requirements for entry to the final examination: attendance of classes, active participation in discussions, preparation of seminar papers.

Foreseen number of hours: 30; 30; 30

Individual student's work: 30; 30; 30

2. Course objectives

Acquisition of research knowledge and skills through research of scientific/artistic musical practice (IN/UMP).

3. Expected outcomes

See chapter 2.8. of the Study Plan.

4. Course content

Course content is shaped in such a way to develop theoretical/practical skills and expertise within the scientific/artistic professional education through student's active participation in group seminars for all Third Cycle students, critical discussions, writing papers, oral presentations, etc., with the aim of commenting in professional discussions and in the processes of an argued dialogue. Content areas may be the following: history of performance, methodology the principal subject, psychological, aesthetic, pedagogical, technical, interpretational, etc. aspects of the artistic research, etc. Optional areas/activities for theoretical departments are the following: the ethno/musicological, theoretical, cognitive, psychological, anthropological, archival-librarian, phenomenological-structuralist, semiotic-semiological, aesthetic-philosophical, poetic-stylistic, popular, religious, etc. aspects of scientific, i.e., ethno/musicological, theoretical and pedagogical research.

5. Instruction methods

Optional courses are organised as scientific/artistic workshops related to various aspects of scientific/artistic research, in the form of meetings of students of doctoral studies, mentors and teachers, where planned discussions are organised addressing the issues of the scientific/artistic research projects in conjunction with a doctoral thesis project or freely proposed/chosen topics.

6. Knowledge assessment methods

Students are required to write a brief report (approximately 600 words) about the programme they are preparing within the primary study or about a freely chosen subject in accordance with the theme of the meeting, and to present their own protocol of research / scientific work / practicing / composing and selected topic / concert programme and compositional forms.

7. Literature

Literature is recommended by the teacher depending on the content of lectures.

ARTISTIC-RESEARCH PROJECT / DISSERTATION

Course title	Artistic-Research Project / Dissertation
Responsible teacher	Mentor for the Principal Study

1. Course specification

Course code: MADOC16

Number of ECTS: 2, 4, 6, 6, 8, 8

Course status: Artistic research projects / Dissertation

Original department of the course: All departments

Requirements for entry to the final examination: Attendance of classes, active participation in discussions, reports, evaluations and project approval.

Individual student's work: 30, 60, 90, 90, 120, 120 (per semester)

2. Course objectives

Through work on artistic-research project / dissertation, the Third Cycle Studies provide highly educated scientists/musicians with deep understanding and progress in the field of musical science/art in the research, i.e., analytical, descriptive and creative approach to musical reality in conceptual, empirical, experimental and scientific terms.

3. Expected outcomes

See chapter 2.8. of the Study Plan

4. Course content

The content of the research is proposed at the admissions examination in the form of the desired research project, it is controlled and approved during the first three semesters and is defended at the end of the sixth semester in the form of a completed artistic and written project.

Original student research is guided by a mentor and a co-mentor (in artistic departments). The content and programme of research is dependant on the interests of the student-researcher, the need for musical/musicological practice, selection of personnel who operate the studies and research infrastructure. Curriculum programme helps students develop the ability to think and work through the unknown areas with confidence, inventiveness, flexibility and persistence to attain their own, unique, thorough and systematic understanding of the field they chose to explore.

Mentor (and co-mentor) encourages self-confidence, suggests new resources, induces flexible mindset and offers encouragement.

6. Knowledge assessment methods

Reports, evaluations, final examination in the form of a dissertation / artistic project.

7. Literature

Literature is recommended by a mentor, depending on the content of a scientific/ artistic project.

APPENDIX 3

THE RESPONSIBLE TEACHERS FOR THE THIRD CYCLE

Rešad ARNAUTOVIĆ, *spec, full professor*

Born in 1951 in Tuzla, Bosnia and Herzegovina. In Tuzla he completed primary school, elementary music education in piano, and secondary music school. In 1974, he graduated from the Academy of Music in Sarajevo, the Department for Music Theory and Pedagogy and the Conducting Department. In 1979, he completed graduate studies in conducting (with Teodor Romanić). He started his career as a music educator and a conductor in 1974 at the Secondary Music School in Sarajevo, directing the female choir, and later working with the Sarajevo Philharmonic Orchestra. In 1994, he was promoted to the rank of full professor at the Academy of Music in Sarajevo for the field of conducting and has been responsible for choral conducting studies at the Conducting Department of the Academy of Music in Sarajevo since 2006.

Under his directing, the choir and the orchestra of the Academy of Music have performed various works, among which Cherubini's *Requiem*, Vivaldi's *Gloria*, *Credo* and *Beatus Vir*, Ramirez's *Misa Criolla*, Rossini's *Petite Messe Solonelle*, Slavenski's *Symphony of the Orient*, Schubert's *Mass in G major*, Bach's *Magnificat*, Purcell's *Dido and Aeneas* and *King Arthur*.

He has directed numerous choirs, including the Sarajevo Radio-Television's children's choir, Slobodan Princip Seljo from Sarajevo, Famos from Hrasnica, Džemal Bijedić and Abrašević from Mostar, Communal Mixed Choir from Goražde, Vaso Miskin Crni from Sarajevo, and he achieved most notable results with the KUD Miljenko Cvitković female choir, the Preporod female ensemble, and the Gaudeamus academic female choir, which has accomplished more than 180 performances. With some of these ensembles, he has performed throughout Bosnia and Herzegovina and abroad (Slovenia, Croatia, Macedonia, Greece, Turkey, Czech Republic, Italy, Switzerland, Germany, Sweden, Norway, Morocco ...). Works performed by Prof. Arnautović belong to the standard choral repertoire of international and composers from Bosnia and Herzegovina.

He was engaged as a conductor with the Sarajevo Philharmonic Orchestra, the Symphony Orchestra of the Sarajevo Radio-Television and the Chamber Orchestra of the Radio-Television of Bosnia and Herzegovina, and was a frequent guest of the Mostar Symphony Orchestra.

His arrangements of Bosnian traditional songs were performed by the famous soprano Barbara Hendrix under his conducting. As a conductor he has performed at numerous national and international music events. All significant performances by Prof. Arnautović were recorded on compact discs.

He was the President of Jeunesses Musicales Sarajevo (1995-2003) and a member of the Association of Musical Artists and Musical Educators of Bosnia and Herzegovina since 1974. He has won several awards of the Ministry of Education, Science and Culture of the Federation of Bosnia and Herzegovina and, in 1997, he received a special acknowledgement of the Ministry of Culture and Sport of the Sarajevo Canton for his contribution to the development of musical culture in Bosnia and Herzegovina.

Andelka BEGO-ŠIMUNIĆ, full professor, MA

Born in 1941 in Sarajevo, Bosnia and Herzegovina. After completing high school and secondary music school in piano in Sarajevo, she started her composition studies at the Department of Composition and Conducting of the Academy Music in Sarajevo (with Ivan Brkanović) in 1960. She first completed graduate studies in composition in 1967 (with Miroslav Špiler), and then the third degree studies, with the same subject and mentor, in 1973.

She was engaged as a professor of theoretical subjects (Harmony, Counterpoint, Music Theory and Music Theory) at the Secondary Music School in Sarajevo from 1969 to 1975. In 1975 she took the position of an assistant employed full-time at the Sarajevo Academy of Music for the courses in Composition, Orchestration and Fundamentals of Composition and Orchestration. She was promoted to assistant professor in 1985, associate professor in 1994 and to full professor for the same subjects in 2001.

She has been the Assistant Dean for Education from 1987 until 1991. In addition, from 1978 to 1988 she was a member of the editorial board of the *Zvuk* music magazine. From 1986 until 1992 she was the President of the Association of Composers of Bosnia and Herzegovina and one of the main organisers of the Days of Musical Creativity of Bosnia and Herzegovina festival. On the occasion of 50 years of the Academy of Music in Sarajevo, she received a Golden Plaque for outstanding contribution to the development of Academy of Music and of musical art, science and pedagogy in Bosnia and Herzegovina.

Prof. Andelka Bego Šimunić stands behind a rich and varied artistic oeuvre, with about 50 compositions in various fields of musical art: 14 compositions for solo instruments, 20 compositions for chamber ensembles, a cycle of compositions for various ensembles entitled *Premeditations*, 9 symphonic works and works for solo instruments and orchestra. Her works were performed in BiH and abroad (Croatia, Macedonia, Russia, Holland, Italy, Switzerland, France, the Vatican).

A selective list of compositions: *Concert presentation* in three movements for piano, *Largo con Allegro* for trumpet in B-flat, *Movement* for Solo Cello, *Sonatina in E-flat* for piano, *Ad Perpetuam Memoriam* - 11 preludes for piano, *Reflections* for piano for four hands, *Sonata Movement* for bassoon and piano, *Ballads about a Poet* - song cycle for mezzo-soprano and piano, *The Call* for clarinet and piano, *Uzmorje* for violin and viola, *Trio* for flute, violin and piano, *In Tempore* for two violins and piano, *Sound Images inspired by the works of Edvard Munch* for flute, oboe and bassoon, three string quartets, *Movement* for flute, clarinet, harpsichord and string quartet, *Simple Composition* for four trumpets in B-flat and percussion, *Impressions* for cello, piano, xylophone, vibraphone and timpani, four; *Premeditations* no. 1, no. 2, no. 7 and no. 8 for string orchestra, *Premeditation* no. 5 for viola and piano, *Premeditations* no. 3 and no. 6 for viola, cello and piano, *Premeditation* no. 9

for string quartet, *Premeditation* no. 4 for large symphony orchestra, *Allegretto Scherzoso* for symphony orchestra, *Symphony* no. 1 for large symphony orchestra, *Concerto* for piano and large symphony orchestra, *Concert Movement* for large symphony orchestra, *Midnight Songs* for mezzo-soprano and orchestra, *Episodes* for large symphony orchestra.

Ivan ČAVLOVIĆ, PhD, full professor

Born in 1949 in Sanski Most, Bosnia and Herzegovina. After completing the Comprehensive Secondary School, he studied at the Pedagogical Academy in Pula, with a diploma in 1972 from the Department of Music Education. In 1977, he graduated from the Department for Music Theory and Pedagogy of the Academy of Music in Sarajevo. In 1979, he completed a two-year study of piano with Prof. Matusja Blum. Following his graduate studies at the Academy of Music in Sarajevo, which ended in 1983, in 1991 he successfully defended his doctoral dissertation entitled “Compositional-Technical and Stylistic Characteristics of the Artistic Opus of Vlado S. Milošević” (mentor Nikša Gligo, PhD, full professor at the Zagreb Academy of Music) and was awarded the degree of Doctor of Musical Sciences.

He is engaged as a professor of music theory and musicology related subjects at the Academy of Music in Sarajevo. His main areas of research include musical forms, analysis of musical works, history of music in BiH, methodology of musicological research and music publicism. So far, he has been a mentor for three doctoral students, nine masters’ students and numerous graduates from the Department of Music Theory and Pedagogy and the Department of Musicology and Ethnomusicology. From 1997 until 2007 he was the chief editor of *Muzika/Music Magazine*, and from 1997 until 2006 he was the President of the Musicological Society of the Federation of BiH and one of the organisers of the International Symposium “Music in Society”. He is engaged in research work in theoretical areas of music, history of music in BiH, musical criticism and publicism. He has published three books and numerous scientific and professional papers in various areas of historical and systematic musicology. He has published papers in national and international magazines and participated in international symposia in Belgrade (1989), Budapest (2000) and Zagreb (2007), and is a regular participant in the International Symposium “Music in Society” held in Sarajevo. He was an invited lecturer on the history of music in Bosnia and Herzegovina by the University of Ljubljana’s Musicology Department in 2007.

He is involved in composing music for theatre and television. He composed the music for theatre plays and wrote an *opera of attractions* “*Women of Srebrenica.*” On several terms he was the Assistant Dean for Education, and, since 2007, holds the position of the Dean of the Academy of Music in Sarajevo.

Dunja DIMITRIJEVIĆ, MA, *full professor*

Born in 1945 in Sarajevo, Bosnia in Herzegovina. She received her complete general and music education in Sarajevo. She graduated from the class of the renowned professor Marian Feller in 1972, and completed her master studies in 1976 with the pianist and professor Zlata Feller. In 1976, she became an assistant at the Academy of Music in Sarajevo. Today she is engaged at the same Academy in the rank of full professor for Solo Piano and Methodology and Practice of Piano Teaching. She has been the Head of the Piano Department at the Academy of Music in Sarajevo.

Professional audiences assessed that Dunja Dimitrijević demonstrates a high level of artistic and educational, quantitative and qualitative artistic oeuvre. Her concert repertoire spreads across a wide range of baroque, classical and romanticist works to contemporary, with special attention to the works of composers from Bosnia and Herzegovina. A number of critics point to a suggestive, virtuoso interpretation is characterised by a profound tone, secure memory and the musically developed phrasing. She is the only pianist from Bosnia and Herzegovina who recorded an LP record for the acclaimed Jugoton (now Croatia Records) recording label from Zagreb.

Dunja Dimitrijević and her long-time teaching practice have made a remarkable contribution to the development of new teachers and artists. She has been the mentor for 25 students who graduated from the piano department, and are now active as teachers in music schools and music academies in Bosnia and Herzegovina and beyond.

Paša GACKIĆ, MA, *full professor*

Born in 1947 in Sarajevo, Bosnia and Herzegovina. She completed secondary music education, both Vocal Performance and Music Theory and Pedagogy departments, in Sarajevo in 1968. The same year, she started her studies at the Department of Vocal Performance of the Academy of Music in Sarajevo (with Prof. Bruna Špiler). She graduated in 1973. With a scholarship of the Republic's Culture Association, again with Prof. Špiler, she completed her graduate studies in both Concert Performance and Operatic Performance departments, with the maximum grade, in 1977.

In the period from 1974 until 1979, she worked as an assistant with Prof. Bruna Špiler. In 1990, she was promoted to the position of assistant professor and, 1997, to the rank of associate professor. Since 2003, she has been a full professor at the Department of Vocal Performance of the Academy of Music in Sarajevo and is responsible for courses in Vocal Performance, Methodology of Vocal Performance Teaching and Fundamentals of Vocal Technique.

Prof. Paša Gackić's artistic activity began during her studies at the Academy of Music in Sarajevo. She has accomplished numerous performances on the stage of the Sarajevo Opera, with the roles of Micaëla in Bizet's opera *Carmen*, Mimi in

the opera *La Boheme*, Cho-Cho-San in the opera *Madame Butterfly* and Liù in the opera *Turandot* by G. Puccini, the Countess in *Marriage of Figaro* by W. A. Mozart, Leonora in *Il Trovatore* by G. Verdi, Puss in *Puss in Boots* by Trailescu, Mařenka in the *Bartered Bride* by Smetana and the role of Đula from the opera *Ero the Joker* by J. Gotovac. In addition to operatic roles, Paša Gackić has performed a rich repertoire of concert soloist vocal music by Brahms, Berlioz, Debussy, Dvořak, Bjelinski, Lajovic, Prebanda, Špiler, Magdić, Komadina etc.

She was a member of Momus, a new music ensemble, with which she performed a vocal works by composers from Bosnia and Herzegovina. She has performed throughout the former Yugoslavia, in the Czech Republic, Austria and Morocco.

Today, her former students are accomplished soloists of the Sarajevo Opera and of several European opera houses.

Academician Nikša GLIGO

Born in 1946 in Split, Croatia, where he completed Classical Comprehensive School and the Secondary Music School. In 1969 he graduated Comparative Literature and English Language and Literature at the University of Humanistic Studies in Zagreb, Croatia, Department of Philosophy, and in 1973 Musicology at the University of Humanistic Studies in Ljubljana, Slovenia, Department of Philosophy. In 1981 he obtained Masters Degree in Musicology at the Academy of Music in Zagreb, and in 1984 PhD in Musicology at the University of Humanistic Studies in Ljubljana. He has carried out postgraduate studies in Cologne, Salzburg, USA, Berlin and Freiburg.

From 1969 until 1986 he was the Director of the Music Salon at the Student Centre of Zagreb University. From 1986 he was elected assistant professor, and from 1993 full professor at the Academy of Music in Zagreb, Department of Musicology. He is a visiting professor in Freiburg and Sarajevo, and additionally teaches in the Graduate Studies of the Department of Philosophy in Rijeka and Varaždin.

He is a member of the Croatian Musicological Society, Croatian Composer's Association, International Association for Semiotic Studies, Musicological Society of FBiH in Sarajevo. He was a member of the editorial board of magazines *Arti Musices* (Zagreb), *IRASM* (Zagreb), *Music* (Sarajevo), *MusikTexte* (Cologne). In 2006 he was elected a member of the Croatian Academy of Arts and Sciences.

Over a hundred of his scientific and professional papers have been published in Croatian, German, English and French, in Croatia and internationally. He wrote five books and translated another four. He has received numerous awards and acknowledgements: *Josip Andreis Prize* by Croatian Composers Society, *Chevalier des Arts et des Lettres* decoration by the French Ministry of Culture, Croatian Discography Award *Porin*, Award *Josip Juraj Strossmayer* by the Croatian Academy of Arts and Sciences etc.

Nikša Gligo's main research areas as music of the 20th century, music terminology and music semiotics/semiography.

Boris Kraljević, MA, full professor

Born in 1966 in Herceg Novi, Montenegro. He completed his secondary music education in Sarajevo (with Neda Stanković). He started his undergraduate piano studies at the Academy of Music in Titograd (Podgorica) (with Konstantin Bogino and Vjeceslav Gabrijelov). After completing the second year of studies in Monte Negro, in 1987 he moved to Moscow to study with Lev Naumov at the Tchaikovsky State Conservatory where completed undergraduate (1993) and graduate (1995) studies. By completing the graduate studies with highest grades, he received the title of the Master of Arts.

Already as a high school student he drew public's attention with his public solo performances (piano four-hands) and as a member of a duo for two pianos (Pristina, 1984). In May 1984, was a guest twice at the Sarajevo Philharmonic Orchestra concerts, interpreting solo parts in Beethoven's Concerto for Piano and Orchestra No. 2 in B-flat major in 1984, and in the Concerto for Piano and Orchestra No. 5 in E-flat major in 1985. In 1984, he participated at the First International Festival of Young Musicians in Munich. As a high school student was awarded many prizes at the republic, federal, and international competitions.

During his studies at the Music Academy in Podgorica, he was a guest of the Mostar Symphony Orchestra (1989), when he performed Beethoven's Concerto for Piano and Orchestra No. 5 in E-flat major, and, as a guest of the Macedonian Philharmonic Orchestra (1987) he interpreted the solo part in the Rhapsody for Piano, Trombone and Strings of the Montenegrin composer Borislav Tamindžić. As a guest of the Chamber Ensemble of the Montenegro National Radio-Television, he twice played the solo part in Mozart's Concerto for Piano and Orchestra KV 466 in D minor (1988 and 1990). His greatest success during his studies at the Academy of Music was the absolute first prize obtained in the national competition of students of music academies in Dubrovnik, Croatia, Yugoslavia in 1987. That same year, as the best student of the Music Academy in the academic 1986/87 year, he was awarded the *19th December* Student Award.

After studying in Moscow, Prof. Boris Kraljević returned to the local music scene. He is now a visiting professor at the University of Arts in Belgrade, Department of Music (since 1995), Academy of Music in Sarajevo (since 2005) and the Nanyang Academy of Fine Arts in Singapore (since 2006). He has performed at prestigious concert halls in many European and Asian countries. He has released two compact discs with art music.

Yevgeny Xaviereff, DA, full professor

Born in 1947 in Tbilisi, Georgia. He graduated from the Moscow Conservatory, Cello Department in 1970 (with Mstislav Rostropovich and Natalia Goodman), and received Master's Degree in 1975 (with Galina Kozolupova). From 1970 to

1997 he lived and worked in Belarus, where he served as professor of cello and Head of the Cello Department at the Belarusian Academy of Music. He was as a soloist with the Byelorussian Philharmonic. By the decision of the State Ministry for Higher Education of Russia in 1993, he was awarded the scientific degree of Doctor, Professor at the Department of Viola, Cello and Double Bass.

Since 1997, he has been living in Sarajevo, working as a full professor and director of ensembles at the Academy of Music.

He gave concerts in many European countries and the Middle East. He has recorded several CDs with significant works of the international cello literature. The recordings were made in Russia, Belarus, Britain, France, Germany, Croatia, Serbia, Bosnia and Herzegovina and Montenegro.

Prof. Yevgeny Xaviereff managed to restore the study of cello at the Academy of Music in Sarajevo in a very short time, and is certainly the founder of a new cello school in BiH. He has raised over 40 students, many of whom were winners in cello competitions in former Yugoslavia contrives and internationally. He continuously holds master classes and workshops in cello and chamber music throughout Europe and the Middle East. He was a jury member for several prestigious cello competitions.

For the successful work he received the Award for the most successful teacher of the Academy of Music in Sarajevo in 2007.

Grozdana MAROŠEVIĆ, PhD, associate professor

Born in 1955 in Zagreb, Croatia. She finished Secondary Comprehensive School and Secondary Music School in Zagreb. She graduated from Academy of Music in Zagreb, Department for Musicology and Music Publicism in 1979. She received her Master's Degree in 1981 from the Academy of Music in Zagreb, and her PhD from the University in Zagreb, Department of Philosophy, from the field of ethnomusicology in 1993.

Since 1979 she has been employed at the Institute of Ethnology and Folklore Research, since 1996 she has been teaching at the Department of Musicology of the Academy of Music in Zagreb. She has been a member of the editorial board of the magazine *Arti Musices* (Zagreb), reviewer of scientific books, anthologies and works for the Croatian magazines *Narodna umjetnost (Folk art)*, *Arti Musices* and *Etnološka tribina (Ethnological Forum)*. Also, she has been a member of the Croatian Folklore Society, the Croatian Ethnological Society, the Croatian Musicological Society and the Croatian Association of Composers.

She is a permanent associate in the doctoral programme at the Academy of Music in Sarajevo.

She participates in numerous projects of the Croatian and international relevance. She has published her research results at scientific conferences in Croatia and abroad, as well as in Croatian and foreign magazines.

Radoslava MEDLE, MA, full professor

Born in 1951 in Zagreb. She completed Secondary Music School in Sarajevo, violin department, in 1968 (with Đino Sagrestano). She graduated from the Academy of Music in Sarajevo, Violin Department in 1972 (with Đino Sagrestano) and acquired the academic degree of the Master of Violin in 1974 with the same mentor. She studied English and Philosophy at the University of Sarajevo, Philosophy Department. She attended specialist studies in Cologne, Germany in 1980 (with Igor Winter), master classes in Ohrid, Macedonia in 1980 (with L. Kogan) and in Herceg Novi, Monte Negro (with L. Marjanović).

Prof. Medle worked as a violin teacher in schools for elementary music education, Dr. Vojislav Vučković (now Mladen Pozajić school) in Sarajevo, Novo Sarajevo, Ilidža and Travnik. She was hired as the assistant at the Academy of Music in Sarajevo in 1974. Since then she was promoted to all academic ranks and finally to full professor in 2002 for the subjects of Violin and Viola. During her training in Cologne, she has worked as an independent teacher of violin at the Academy of Music in Trossingen. During the war (1992/95) she was active as the concertmaster of the Sarajevo Philharmonic Orchestra and Napredak Music Society.

Radoslava Medle performed throughout the former Yugoslavia and Europe (Russia, Czech Republic, Romania, Germany, Portugal). Her repertoire contains relevant works of the Baroque (Bach, Vivaldi, Tartini, Corelli, Vitali etc.), Classicist (Mozart, Beethoven), and Romanticist (Bruch, Brahms, Schubert, Schumann, Mendelssohn, Franck, etc.) literature, and also of composers of the 20th century (Bartók, Bloch, Sibelius, etc.) and, especially, the works of contemporary composers from Bosnia and Herzegovina (Milošević, Špiler, Smailović, Prebanda, Magdić etc.).

Svanibor Pettan, PhD, full professor

He graduated in 1983, in Zagreb, received MA in 1988 in Ljubljana and PhD in 1992 in Baltimore. He has carried out field studies in Africa, Australia, North America and Europe (especially Croatia, Kosovo, Norway and Slovenia). The topics covered include, among others: music, politics and war, the music of minorities - particularly Roma, multiculturalism, world music and applicative ethnomusicology. As a visiting professor, he has cooperated with the universities of Illinois, Maribor, Oslo, Pula, Zagreb and Washington, with a sixty guest lectures and workshops held at universities in various parts of the world (Austria, Bosnia in Herzegovina, Egypt, Finland, Greece, Croatia, Ireland, Japan, Macedonia, Norway, Serbia, Sri Lanka, Sweden, Thailand, Turkey, Ukraine, United Kingdom, USA).

He is the Head of Ethnomusicology of the University of Ljubljana, Department of Philosophy. He is the vice president of the world's leading association of ethnomusicologists (ICTM) and of the Music and Minorities study group, and the President of the Applicative Ethnomusicology study group and of the Folk Cultural

and Ethnomusicological Society of Slovenia. He is a member of several editorial boards (Continuum Encyclopaedia of Popular Music of the World, Ethnomusicology Forum, Music and Arts in Action, Folk Art, Traditions, The World of Music).

Selected publications: *Music, Politics, and War: Views from Croatia* (ed. 1998), *Music and Music Research in Croatia* (= *The World of Music* 3, ed. 1998), *Glasba in manjšine / Music and Minorities* (co-ed. 2001), *Kosovo Roma* (2001), *Roma muzikusok koszovóban: Kölcsönhatás és kreativitás / Roma Musicians in Kosovo: Interaction and Creativity* (2002), "Male, Female, and Beyond in Culture and Music of the Roma in Kosovo", in *Music and Gender: Perspectives from the Mediterranean*, ed. by T. Magrini (2003), "Balkan Boundaries and How to Cross Them: A Postlude," *Popular Culture in the Balkans and the Ottoman Ecumene: Music, Image, and Regional Political Discourse*, edited by D. Buchanan (2007), *Applied Ethnomusicology* (= *Musicological Annual* 44 / 1, ed. 2007), "Europe and the Potentials of Music in Motion", in *Music in Motion: Diversity and Dialogue in Europe*, edited by B. Clausen et al. (2009).

Faruk Osman SIJARIĆ, MA, full professor

Born in 1942 in Mostar, Bosnia and Herzegovina. He graduated from the Secondary Music School and the Academy of Music, Violin Department (with Kurt Hauser) in 1966. Enrolled in the graduate studies in Ljubljana (with Leon Pfeifer), and the State Conservatory in Moscow. In Moscow, he studied with Prof. Galina Barinova at the State Conservatory and with Prof. Piotr Bondarenko in the Gnesin Musical-Pedagogical Institute.

He was employed at the Secondary Music School in Sarajevo in 1972 and in 1974 started working at the Academy of Music in Sarajevo, first as an assistant trainee, and gets promoted into all academic ranks and elected full professor in 1994.

He served as the Dean of the Academy of Music from 1987 to 2003, and is and active participant in the social and political initiatives in the Bosnian public life.

Artistic activity of Faruk Osman Sijarić started in his student days, especially during his studies in Moscow and after his return to BiH. His repertoire is large and includes all stylistic periods, from Baroque music to the 20th century. He has intensely performed works by composers from Bosnia and Herzegovina, some of which were especially composed for him (Komadina, Bosnian Suite).

He has performed in all major cities of the former Yugoslavia and in Russia, Austria, Bulgaria, Czech Republic, Germany, etc. Many of his students of are still active in orchestras and music schools throughout Bosnia and Herzegovina and neighbouring countries.

APPENDIX 4

Study costs

Number of hours: 1170

Teaching: 570 hours

Final project / Dissertation: 600 hours (individual student's work is not included in the financial plan)

Price per hour: 15 KM

Courses	Number of teaching hours	Price of 15 KM per hour	
		Total	Per course
Principal study course	360	5400 (theory departments)	5400: 2=2700 (artistic departments)
Obligatory course	120	1800	1800: 4=450
Optional course	90	1350	1350: 3=450
Total per hour and per course	570	8550	8550
External staff (one teacher per each of the first four semesters): travel, accommodation, meals		1500 x 4= 6000	
Administration		800	
Total		15350 + 17% VAT (2606) = 17959 KM	